

A
CATALOGUE
OF
175 VALUABLE
PAINTINGS,

JUST RECEIVED FROM PARIS,

*Which were selected by a Gentleman Artist of taste, belonging
to this City,*

TO BE SOLD AT AUCTION,

BY MILLS & MINTON,

ON THURSDAY, FEB. 15, 1827,

AT 11 O'CLOCK,

**AT THE LONG ROOM OVER DUBOIS & STODDARD'S MUSIC STORE,
CORNER OF LIBERTY-STREET AND BROADWAY.**

The Paintings will be ready for examination the day preceding the sale.

New-York :

**PRINTED BY CLAYTON & VAN NORDEN,
No. 64 Pine-street.**

1827.

TO PURCHASERS.



THIS collection is not offered to the Public as "*Originals by great masters,*" but as the works of modern artists of merit. They were selected with a view to please, as nearly as possible, both the amateur and connoisseur; for while they possess many *intrinsic* merits, the *prominent* beauties are such, as not to require the practised eye of the connoisseur to detect them, but are *seen* and *felt* by the unskilful and unpretending.

The **F**rames of the Paintings are so new, and in such fine order, as not to require any additional expense before hanging.

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CATALOGUE

OF

PAINTINGS.

No. 1. Landscape.—Wild Italian Scenery. This little picture is valuable, as being an original morceau. By *Salvator Rosa*.

No. 2. Landscape.—A stream of water runs among rocks and mountains, at which women are washing.

No. 3. Landscape.—A cascade and river run through a forest at sunset. This little picture exhibits the skill of a master upon close examination. By *Dessormes*.

No. 4. Landscape.—Effect of a distant shower on a level country. A Shepherd regards the scene while tending his flocks on a rising ground. This picture, as well as No. 3, exhibit great harmony of colour and delicacy of pencil.

No. 5. A quiet Forest Scene, surrounding a piece of water.—Nothing can exceed the delicate touches with which the foliage is finished, and the harmony and softness of colour. By *Watelet*.

No. 6. Landscape.—Trees in the fore ground partly hide from view an Italian village. This little picture is minutely and delicately finished.

No. 7. Companion to No. 6.—A similar subject, and finished with the same delicacy.

No. 8. A Fruit Piece.—Nothing can exceed the truth and high finish of this fine little piece. By *De Hum*.

Mr George L. Seymour, 36 Park St., 2. Orange, N. J.
formerly belonged to Mr. G. C. Ward, auctioneer.

- No. 9. A View of the river Thames, embracing Westminster Abbey. Loaded boats are passing on the river.
- No. 10. A Greek in full costume, sitting, with his pipe in his hand, on a rock near the sea. He seems to be meditating on the destinies of his country. By *Bremond*.
- No. 11. A most exquisite Landscape, representing a mill in a retired spot, at the foot of a woody hill. The harmonious colour and finish of this piece will please connoisseurs. By *Watelet*.
- No. 12. A composition, representing remains of Grecian architecture and sculpture, seen at evening by moonlight. A fine warm tone of colour pervades this picture. By *Paunine*.
- No. 13. The Head of a Child, whose sweet and interesting face has a strong expression of sorrow for a fault committed. The nature and simplicity of this picture will render it a favourite. By *Ledoux*.
- No. 14. Companion to No. 13.—A similar subject. A boy's face, full of contentment for having been good. By *Ledoux*.
- No. 15. A Sacristy.—The Sexton is seen entering into the interior. This picture is remarkable for its fine perspective, and its truth of execution. By *P. Marlin*.
- No. 16. A charming Landscape.—A cart and travellers are passing over a road, through a romantic country. Gnarled old oaks and distant mountains fill up the canvass, and complete a picture of great beauty and harmony. By *Bruander*.
- 34
X No. 17. A Lady in Prison.—The subject is from the history of the French revolution; her husband is supposed to have been guillotined. The expression of grief and despair in her face is very fine. By *Bremond*.
- No. 18. A ruinous Gate of an old Abbey, in which a shepherd has fallen asleep; a picture of great effect.
- No. 19. A Farmer's Wife in front of her Cottage, holds her infant in her arms, the second child holds her

mother by the gown, and the boy is running on with much glee; the farmer is just entering the cottage. This is a most beautiful composition, full of nature and touching interest. By *Lescot*.

No. 20. French Cottages and Farm Yard.—The rustic architecture and thatched roofs, overgrown with grass, are represented with much truth and effect. By *Geré*.

No. 21. The Coquette.—This is a captivating little picture; a young girl draws a light scarf round her neck, which displays her beautiful hand and arm, while on her handsome face is painted sweet expression. By *Valin*.

No. 22. Flora.—She is crowned with a garland of flowers, and has more of them in her hand. A light scarf floats round and partly conceals her graceful form. Her expression of face is equally agreeable with that in No. 21. By *Valin*.

10 1/2 No. 23. A Scene in Germany, in front of a Cottage.—A man milks a goat, a woman is spinning, and domestic animals are feeding and standing round; an opening through the landscape presents a distant view of a city and river. By *Swagers*.

10 1/2 No. 24. Companion to No. 23.—A Landscape, representing another view in Germany. A river passes through the country; a country seat is seen on an eminence. Cattle in the fore ground, with a woman milking a goat, to which a boy offers a branch. By *Swagers*.

7 No. 25. The Toper.—A man sits at a table leaning on his arm, and enjoying his liquor. A spirited little piece. By *Finart*.

3 1/2 No. 26. A young Girl leaning on her arm, with a bird on her wrist, looks out of window, round which a vine is creeping. This is a sweet little picture in the manner of Meires.

No. 27. A Mill embowered in trees, while the river which carries it winds through a romantic country. The miller, his wife, and dog, may be seen in the shade, under a tree near the cottage. This picture, for composition, harmony, and transparency

of colour, is worthy of the high reputation of its author. By *Reiguemorter*.

496 No. 28. Sea Piece.—A brig bearing down the British Channel, while a fishing boat glides lightly over the waves. The misty appearance of the highlands, hardly to be distinguished from the clouds, will be found very natural. By *Tanner*.

No. 29. View of a Village, beside a river and bridge, after a snow storm. Some people are entering a gothic church, and others are kindling a fire upon the shore. A picture of much truth and effect. By *Malebranche*.

No. 30. Companion to No. 29.—A high road passes near some cottages by the side of a river. The cloudy sky, the wintry look of every object, the cold appearance of the water, and the snow adhering to the branches of the trees, combine to render this a fine picture. By *Malebranche*.

5 No. 31. A valuable old picture.—Cottages and trees upon a steep bank, on the edge of a piece of water. People and cattle are seen variously employed. The warm, harmonizing, and transparent colour of this excellent composition, will render it a favourite with connoisseurs. By *Molnaire*.

No. 32. Marine View.—A vessel and boats aground. The harmonious colour, the misty appearance of the land, cannot fail to recommend this piece. By *Gudin*.

No. 33. Companion to No. 32.—A vessel and boats; the men are pushing a boat that is aground. The surf breaking upon the shore is finely executed. By *Gudin*.

7 No. 34. A Scene in Switzerland.—A cottage, by the side of which is a small mill wheel; a little brook passes over a rude dam; groups of trees and a distant view fill up the picture, while a woman, with her horse and paniers, and a man drawing something out of the water, complete a fine composition. By *Bonet*.

No. 35. Entrance of a Church, in which two priests are seen.—The perspective and reflection of light

through the side windows possess much merit.
By *Charles*.

No. 36. A Night Scene.—The moon is hidden by a mill, the wheel of which is carried by a small river; the reflection of moonlight by the clouds, the water, and the surrounding country, are well managed and of good effect. By *Malebranche*.

No. 37. A Chapel on the borders of a Lake in Wales. A mountain at a distance. A good composition, and delicate pencil. By *Bonet*.

No. 38. A Snow Piece.—A country house, in which may be seen the light of an oven that is heating. A road passes by a small piece of water; the clouds are still full of snow, which has fallen lightly, and still adheres to every object. This picture possesses the usual merits of the celebrated *Malebranche*.

No. 39. Companion to No. 38.—A street in a village after a snow-storm. Similar remarks may be made on this as on the No. 38. By *Malebranche*.

No. 40. Landscape, with a party hunting wild boar, a picture of merit. By *St. Martin*.

No. 41. A Garland of Flowers of exquisite finish. By *Heem*.

No. 42. A Table covered with Fruit.—A picture of great truth, richness, and harmony of colour. By *Heem*.

No. 43. Companion to No. 42.—Same subject, merit, and author.

No. 44. Landscape in the manner of *Winiant*s.

No. 45. Subject from the Arabian Nights, representing a princess put to sleep by the malice of an enchanter. By *Girvet*.

No. 46. A young Girl is seated in a secluded spot, beside a brook, with a guitar in her hand, and a bunch of flowers. Her long auburn hair is bound with a fillet of pearls and flowers; and from the miniature which hangs round her neck, can be conjectured the subject of her meditations. By *Girvet*.

No. 47. The Young Italian. From Washington Irving's Tales of a Traveller. An exquisite picture. By *Girvet*.

- No. 48. Erigone reposing after the Bacchanalian Games.—
The figure is extremely beautiful. By *Gaillard*.
- No. 49. Landscape.—An ox feeding, with peasants, and a distant view of a city. A picture that will bear examination. By *Lebon*.
- No. 50. Companion to No. 49. Same subject. By *Lebon*.
- No. 51. A Huntsman on horseback, followed by his game-keeper and dogs. It is sufficient praise to say that this picture is by *Cuyp*.
- No. 52. Companion to No. 51.—A Horse. A picture of remarkable truth. By *Cuyp*.
- No. 53. An English Park, with figures.—The beauty of the foliage in this picture will strike every observer. By *Bertin*.
- No. 54. Landscape.—A man driving cattle over a bridge, with distant views on a rock. By a *living Artist*.
- No. 55. A Farm in Switzerland, with distant mountains, finished with a very delicate pencil. By a *living Artist*.
- No. 56. A Castle on the banks of a Lake, with boats.—This is a picture of great beauty and delicacy of pencil. By a *modern Artist*.
- No. 57. A Table covered with Fruit, Glasses, and a Pipe, finished with great truth and delicacy. By *Yansen*.
- No. 58. Flowers upon a Table.—An uncommonly fine picture. By *William Van Alst*.
- No. 59. Snipe shooting. By a *living Artist*.
- No. 60. A Park entrance, on the borders of a river, with a distant Village and Windmill.—This picture will bear the closest examination. By *Delaroche*.
- No. 61. Companion to No. 60.—Ruins, distant country seat, hills, &c. at sunset. By *Delaroche*.
- No. 62. Wild country, a rising storm.—A picture of much effect. By a *modern Artist*.
- No. 63. Interior of a Storehouse, with Shipping seen through a window.—The perspective and the effect are very fine. By a *Pupil of Granet*.

- No. 64. Stealing a Kiss.—A picture of much character and spirit, in the manner of Greuze. By *Boumeau*.
- No. 65. Agnes Sorel, with a Chevalier and Boy, looking through the window of a Gothic Church.—A very pretty effect. By *Dupuis*.
- No. 66. Landscape, with peasants tending sheep.—Colour soft, and pencil delicate. By *Dupuis*.
- No. 67. Landscape, with a Ruin and distant view. By *Dupuis*.
- No. 68. Companion to No. 67.—A Cottage Yard, with distant mountain, &c. By *Dupuis*.
- No. 69. Landscape.—A road traversing a park, with distant view of a seaport. This is a very valuable and highly finished picture. By *Finart*.
- No. 70. A Cossack encampment.—A highly spirited, characteristic, and well finished picture. By *Finart*.
- No. 71. Landscape.—A wild country, with a Village in the distance. A very good picture. By *Malebranche*.
- No. 72. Companion to No. 71.—Similar subject. By *Malebranche*.
- No. 73. A Woman tending Cows, and a River in the distance, in the style of Cuyp. A splendid and warm picture. By *Dufresne*.
- No. 74. A Moonlight Piece.—The deep shade of the forest, the reflection of the moon on the little cascade, the figures on shore enjoying the fine sight, give much effect to this picture. After *Vernet*.
- No. 75. Landscape with Cattle, and Boy fishing.—Marine View in the back ground. By a *living Artist*.
- No. 76. Companion to No. 75, and similar subject. By a *living Artist*.
- 21 No. 77. Interior.—A Lady at her Work Table. The more this picture is examined, the more it will be admired. By *Gencherie*.
- No. 78. A Court-yard and Street, with a Savoyard and his marionettes. A very striking picture. By *Gencherie*.
- No. 79. Landscape, with Ruins, &c.—A picture of pleasing effect. By *Dupuis*.

- No. 80. Landscape.—Road through a wood, delicately finished. By *Dupuis*.
- No. 81. A Forest, with Ruins of an Abbey.—An agreeable and fine painting. By *Ger*.
- No. 82. Companion to No. 81.—Swiss Scenery, with Cottages, &c. A highly interesting picture. By *Watelet*.
- No. 83. Entrance to a Gothic Castle.—A picture of uncommon effect, great truth, and fine effect. By *Geré*.
- No. 84. A beautiful Landscape.—Shepherds dancing under an old oak, while their cattle feed at a distance. This picture combines the freshness and beauty of the modern school with the merit of antiquity, and is of much value. By *Demarne*.
- No. 85. Italian Scenery on the borders of a Lake, on which is an Antique Boat.—This picture cannot fail of pleasing.
- No. 86. Landscape, with a Gothic Castle and Knights.—A very agreeable picture. By *Lecompte*.
- No. 87. Companion to No. 86.—Similar subject, with a Pilgrim and Chevalier on the foreground. By *Lecompte*.
- No. 88. A Manufactory on the side of a river, a woody country in the distance, with boats and figures in front.—This picture is of good design, colour, and finish. By *Swagers*.
- No. 89. Swiss Scenery.—A painter taking a view of a wild country and distant mountains. By a *young Swiss Artist*.
- No. 90. Landscape, with an old oak in front.—A pretty effect. By *Budelot*.
- No. 91. Landscape, with Cows and Sheep.—A picture of great spirit, character, truth, and good colour. By *Charles*.
- No. 92. A Cottage, with Peasants and Horses in the foreground.—A picture of great fidelity and fine effect. By *Sweback*.
- No. 93. A Subterranean Passage with Peasants.—The perspective and colour are very fine. By *Geré*.

- No. 94. A Road passing a Cottage, with Travellers and Peasants.—A painting of harmony and warmth, with a high finish and character. By *Malebranche*.
- No. 95. Landscape.—A River bordering on a Forest, with figures and a distant country. A precious little morceau, exquisitely finished. By *Sweback*.
- No. 96. Companion to No. 95.—Same subject, character, and author. By *Sweback*.
- No. 97. Borders of a River, with a windmill, fishing boats, and fishermen; with similar beauties to No. 96, and same author. By *Sweback*.
- No. 98. Fishing Boats and Fishermen drawn up on a shore, with distant mill and village. Same manner and same author. By *Sweback*.
- No. 99. The edge of a Lake, surrounded by trees and shrubbery, with a small child about to bathe under the care of a lady. The execution of this picture, particularly the foliage, cannot but please. By *Dupuis*.
- No. 100. Companion to No. 99.—A similar place, with a female bathing, and another standing on the shore. By *Dupuis*.
- No. 101. A young Swiss Female, sitting with a jug of water near a chapel, in which may be seen a statue of the Virgin. An interesting picture. By *Leborne*.
- No. 102. Companion to No. 101.—A Huntsman reposing with his game, his gun, and his dog. A pleasing picture in the manner of Cuyp. By *Leborne*.
- No. 103. A picture of wonderful truth, spirit, and effect. Representing a barn yard, with farmer on horseback, a cow, goat, &c. By *Delaitra*.
- No. 104. Sheep in a Field.—An ancient picture of great merit, in the manner of Paul Potter.
- No. 105. Effect of Snow. A road passing by the side of a river, with a village in the distance. A striking picture. By *Malebranche*.
- No. 106. Companion to No. 105.—Similar subject, with a blacksmith's shop in the fore ground. Equal, if not superior, to the preceding. By *Malebranche*.

No. 107. A Spanish Family scene.—A female peasant is playing with her infant, while her husband is amusing her with his guitar, and an old lady is reading in the back room. A very interesting and well finished picture. By *Verlet*.

No. 108. A Bridge over a rivulet in the Park of Mindon.—A peasant is passing over the bridge, and two women have come to the bridge to wash. This is a very finished and spirited production. By *Gervé*.

No. 109. Companion to No. 108.—Another view of the Park at Mindon, with peasants, and a huntsman and his dog. This is not inferior to its companion. By *Gervé*.

No. 110. Angelica and Medor.—A wild and desolated spot near a river. Medor is engraving their joint names on a rock. This is a very interesting composition, and will be found to improve on close examination. By *Lesage*.

No. 111. An exquisite little Landscape, with a cascade and distant mountains. By *Lajoie*.

No. 112. Cavalry and Baggage Wagons following the track of an enemy.—A very animated and characteristic picture. By *Michel*.

No. 113. An Antique Building on the edge of a forest, with a river and bridge, over which a cart and peasants are passing.—This picture is a valuable morceau from the pencil of the celebrated *Demarne*.

No. 114. The Lesson on the Guitar.—This picture cannot fail to please, as it is a sweet composition, and beautiful and rich piece of colour. By *Lesage*.

No. 115. A Bleak and Inhospitable Coast, with an observatory, fishermen, and their boats, finished with the usual spirit and effect of *Malebranche*.

No. 116. A Snow Storm.—A high road by the side of a river and bridge, with an inn on the other side, at which a carriage is stopping. This picture has the usual fine character and exquisite touch of its author—*Malebranche*.

- No. 117. Landscape.—A road passing by some cottages, with women driving cattle. By *Malebranche*.
- No. 118. Ruins of an Abbey in the centre of a deep wood, with a river, a road, and cottage.—A very pleasing composition. By *Malebranche*.
- No. 119. A Landscape at sunset.—A very picturesque view from nature, and a rich colour. By *Malebranche*.
- No. 120. A Dog with dead Game.—A picture of the old school, and with its usual marked character. By *Snyders*.
- No. 121. Companion to No. 120.—Same subject and character.—By *Snyders*.
- No. 122. A Cottage Scene by the side of a small stream.—A very pretty effect. By *Malebranche*.
- No. 123. An Italian Scene, with a Castle on the distant eminence.—A very delicate and neat composition. By *Butelot*.
- No. 124. Companion to No. 123.—A similar scene and character. By *Butelot*.
- No. 125. A group of Egyptians, holding a conversation at the foot of a pyramid and ruins.—This picture is full of the spirit and fine effect of its author. By *Malebranche*.
- No. 126. Companion to No. 125.—Greek Corsairs seated on a rocky sea shore, viewing distant sails. By *Malebranche*.
- No. 127. The Borders of a Forest.—A scene of a distant country, with country seats. The foliage and the sky are particularly fine. By *Butelot*.
- No. 128. Companion to No. 127—and similar subject. By *Butelot*.
- No. 129. A River, Cottages, and distant Village, with people fishing in a boat.—An agreeable picture. By *Malebranche*.
- No. 130. Landscape—with Market Women and Cattle, prettily touched. By *Malebranche*.
- No. 131. A Market Woman and her Customers.—The character, composition, and expression, of this picture, are worthy of the high reputation of its author. By *Malebranche*.

- No. 132. Landscape.—A River meandering at the foot of the distant hills. A very sweet and quiet picture, with a good sky. By *Butelot*.
- No. 133. Companion to No. 132.—A Ferry, with a Boat about to cross, and people in front of a neat cottage, of similar beauty to No. 132. By *Butelot*.
- No. 134. A very beautiful picture—representing a Cottage embowered in trees, in which a woman sleeps over her spinning-wheel, while her grandchildren are pilfering eggs from a basket. The simplicity, truth, and nature, render it extremely interesting. By *Le Brun*, a living Artist.
- No. 135. Some Cottages on the side of a Stream, over which is a bridge; a man is catching fish with a net.—The tone of colour is harmonious, and the composition pleasing. By *Bacuet*.
- No. 136. Two Clowns in the streets of a Village.—The great spirit and warmth of this picture, warrant the belief that it is an original morceau, by *David Teniers, Jun.*
- No. 137. A Sea Shore, with tower and houses.—A ship in the offing, and men pushing off a boat. A warm pleasing glow pervades the picture. By *Gevé*.
- No. 138. The borders of a Park, with huntsmen reposing with their dogs and guns.—A mellow and well finished picture. By a *modern Artist*.
- No. 139. A superb picture, representing an old Woman at a window, with a pitcher in her hands.—A flower-pot, vines, and a bird-cage, &c. surround the window. A picture of the first order, warm colour, high finish and composition. After *Gerard Dow*.
- No. 140. Landscape, with a Mill and stream of Water, at sunset.—A pleasing picture. By a *modern Artist*.
- No. 141. Landscape, with Cows and Sheep, and a Woman tending them.—This picture will please connoisseurs, as possessing beauties of the first order. By *Diébol*.
- No. 142. A picture of great value, representing an old Fortress upon a rock that projects into the sea, with

vessels and boats.—This fine composition adds the softness of age to the execution of a great master. By *Vanden Habel*.

No. 143. Companion to No. 142.—A large Tower and Buildings on a point of land projecting into a river, with men and boats. In no respects inferior to No. 142. By *Vanden Habel*.

No. 144. A Meadow in Holland, with an Ox approaching a stream of water to drink, while some sheep are lying near the gate of a sheep-fold.—The wonderful truth and character in these animals, are worthy the great reputation of the author of the picture. By *Robel*.

No. 145. Interior of a Barn, in which are several animals and a stable boy asleep.—This picture is so true to nature, that it cannot fail to please. By *Demarne*.

No. 146. A Mill in the bosom of a dark and rocky retreat on the side of a road, and which a traveller and his dog are passing.—A picture of great truth and effect. By *Lajoie*.

No. 147. Country People in their best attire, making merry in front of a cottage.—A very interesting picture. By *Lajoie*.

No. 148. Agnes Sorel on her knees at the feet of the Duke of Burgundy, in the interior of a gothic building.—The fine perspective and interesting subject of this picture will render it a favourite. By *Bouton*.

No. 149. Companion to No. 148.—Representing Ravul de Crique, a state prisoner, conducted to his dungeon by a jailer. A picture of similar interest and merit. By *Bouton*.

No. 150. A Snow Scene.—This is one of the best pictures of its kind, and represents a Road passing by the side of a cottage, with Peasants variously employed. The truth and finish are wonderful. By *Malebranche*.

No. 151. A Moonlight Scene.—A River, with a Church on one side and Windmill on the other, with Boats and People. A most exquisite little piece. By *Malebranche*.

No. 152. A Village after a Snow Storm.—This admirable little picture possesses uncommon nature and animation. By *Malebranche*.

No. 153. Landscape—with a River, Church, Boats, People fishing, &c. A highly diversified composition. By *Budelot*.

No. 154. Companion to No. 153.—A similar Landscape, with bridge over the river. By *Budelot*.

No. 155. A Scene in Switzerland.—An old fashioned Cottage at the foot of a ledge of rocks, partly covered by Trees and Shrubbery. A Lake, Mountain, and Cottage, in the distance. In the fore ground, a piece of Water, which a flock of Sheep are approaching, while an old Woman driving her loaded Horse complete the picture, which is one of great merit, good composition, and a vigorous pencil. By *Lejeune*.

No. 156. A first rate picture of the Italian school, representing Mary Magdalen penitent. The expression of the face is inimitable. Deep penitence and piety beam in every feature. No painter ever equalled Guido's heads. Her graceful attitude, dishevelled auburn hair, and beautiful hands and arms, complete the beauties for which the Bolognese school was so celebrated. After *Guido*.

No. 157. A most beautiful Landscape, representing a Village Church on the edge of a forest.—The path by which the Man is going into the wood, has a wonderful depth, and the two Peasants in conversation, add to its interest. By *Geré*.

No. 158. Companion to No. 157.—Some Cottages on the borders of a small stream, which passes through a woody country. This, as well as No. 157, are among the sweetest productions of the celebrated artist. By *Geré*.

No. 159. Landscape.—Cottages on the edge of a small Lake. A clump of Trees in the fore ground. A shower of Rain in the distance. This little picture is worthy of the reputation of its author. By *Budelot*.

- No. 160. Companion to No. 159.—A road passes through a rocky country, over which Villages and Cottages are dispersed. A Shower rising. Of similar merit to the preceding. By *Budelot*.
- No. 161. Interior of a Gothic Cloister.—A Monk is seated reading. The effect of the light entering through the window, and the depth of the perspective, are very fine. By *Guillaume*.
- No. 162. Companion to No. 161.—And a similar scene. A Monk is reading an inscription on an old tomb stone. By *Guillaume*.
- No. 163. Landscape.—Italian scenery. A walled place on the summit of a rocky Mountain, to which a road over a stream winds up. A market Woman on her little Jackass, followed by her husband smoking his pipe, are passing over the bridge. By *Dupuis*.
- No. 164. Landscape.—A small Chapel on the edge of an enclosure, a Country House embowered in trees, a distant country and a road, near which a Shepherd is tending his flock, complete a pleasing picture. By *Gervé*.
- No. 165. Landscape.—Representing a Garden surrounded by a wall and gate; a small Stream, in which a man is fishing; and road passing through a wood. By *Vincent*.
- No. 166. A Mill among trees and rocks, with people washing in the Stream, forming a little picture of much freedom of pencil and harmony of colour.
- No. 167. An Ancient Castle on an eminence, surrounded by rocks and trees and some cottages; two Knights in armour are conversing together. A picture of good effect. By *Watelet*.
- No. 168. The young Pedlar.—A Country Woman, seated in her Cottage, leaves off spinning in order to show her little son some pictures that a young travelling Merchant has brought in to sell. The anxiety to sell in the Pedlar's face, the interest of that in the mother, and the childish delight in that of her son, together with the great truth and good composition of the picture, render it one of no small value. By *Charles*.

No. 169. Francis the First and his Mistress.—The subject is from history. The King has written upon a pane of glass, with his diamond ring, "Women are changeable, no one should confide too much in them." This is an admirable picture. The portraits are taken from the best originals. The composition is charming, and the truth of the finish is remarkable. By *Vertel*.

No. 170. This interesting picture represents Matilda, after the death of Malek Adhel, sitting in the piazza of the Monastery of Mont Carmel, sighing while she looks at the vessel which bears away for ever Richard Berengere, and all her relations and friends. By *Servieres*.

No. 171. A bold and spirited Landscape in the manner of Salvator Rosa.—The figures are from Heathen Mythology, and represent a Cyclop throwing down a rock from an eminence upon some affrighted people. The rocks and stumps of trees on the right are in fine effect. By *Remond*.

No. 172. A most charming Landscape in the manner of Claude Lorraine.—A Road passes through a wood; Travellers are seen on the road, and Mountains in the distance. The setting sun gilds every object, and gives a warm and rich tone to the picture. By *De Grailly*.

No. 173. Companion to No. 172.—A picturesque Country, with old gnarled Oaks, a Road, Travellers, and distant Mountains. This sweet picture cannot but highly please. The lights and shades, and the general harmony of colour, are uncommonly fine. By *De Grailly*.

No. 174. This sweet little picture represents a young Girl, who has retired to a secluded spot to read a letter, probably from some admirer; her hair falls negligently over her shoulders, and her hat, her guitar, and basket of flowers, are by her side. By *Girvet*.

No. 175. Landscape with Ruins.—The tone of this ancient picture is fine; the figures animated, and the pencil free. By *Moreau*.